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"THE PERFECT ALIBI" - SYNOPSIS OF THE STORY

"THE PERFECT ALIBI" seemed infallible until "BULLET" proved it defective. And 'Bullet' was only a dog - but McGregor's pal and constant companion.

In the Painted Hills country, Capt. Atwood commanded the company of Rangers - sworn to prevent crime, or to quickly avenge it. His daughter, Marion, and Rodney, his son, also lived at the Station.

Mack McGregor (LEO MALONEY), his lieutenant, had bought a ranch at a bargain and hurried to tell Marion of his luck and - to obtain Capt. Atwood's consent to their early marriage.

Rodney rides out to meet him on the trail - he needs a large sum to pay a gambling debt - but now Mack can't loan him the money.

Ollie Summers and Lon Elwell live by their wits - in whatever country they may happen to contaminate with their presence. Ollie is the brains of the outfit, for he always originates the perfect alibi which has kept them immune from the law.

Mack and Marion ride out to celebrate their happiness and stumble upon the body of a miner, who has been shot and robbed. Rodney's gun is found beside the unconscious man. Mack reluctantly sacrifices duty to love, when Marion pleads to hide her brother's crime. He is dismissed from the service when disinclined to hunt the criminal.

Ollie and Lon use the circumstance to blackmail Rodney and he, in desperation, plans to rob his father's safe. Remorse prevents the boy from carrying out his intentions - but the two desperadoes succeed in obtaining the money. Appearances again fasten a crime upon Rodney which he did not commit. In pursuit of the robbers, Rodney is wounded.

With Marion's help, Mack takes the injured boy to his ranch. Here, Capt. Atwood arrives to make an arrest,

accompanied by Ollie and Lon, who have mapped out another perfect alibi. 'Bullet', however, has been making an investigation of his own - he digs up the loot cunningly buried by Ollie and his pal.

The Animal Detective, with more intelligence than some humans display, lays at his master's feet the evidence which conclusively proves Rodney innocent. 'Bullet' also takes an important part in the pursuit which follows - bringing Ollie down from his galloping horse.

And so, a mere dog shattered a perfect alibi and made perfect a shattered romance.

THE END

THE PERFECT ALIBI

TITLE ON A LONELY TRAIL THROUGH THE PAINTED HILLS COUNTRY....

1. EXT. HILL COUNTRY - long shot - fade in
broad view of hills with a trail leading upstage from f g -
up stage in trail some distance away but near enough to be
easily picked up by the camera, a man lies face down in
trail - beside him a burro is grazing unconcernedly - lap dis

2. CLOSER OF SAME - lap dis
man and burro as before - man does not move-

TITLE THERE IS A SAYING THAT "WHEN A MAN FINDS GOLD, HE FINDS
TROUBLE".....AMOS CRANE HAD FOUND GOLD.
.....

3. C U CRANE
lies face down in trail - motionless - a thin trickle of
blood shows on his cheek, or there is a splotch of it on
his shirt - anything to suggest he has been shot in a way
that is not too gruesome for the censors.

4. MEDIUM SHOT OF SCENE
Fade out

TITLE TO PREVENT SUCH INCIDENTS - OR TO AVENGE THEM SWIFTLY - THE
LAW HAS SET DOWN A HANDFUL OF MEN IN THE SHADOW OF THE HILLS.

5. EXT. RANGER STATION - long shot - fade in
a man disc. on porch mending a saddle - he looks up as a
couple of horsemen ride into scene and towards porch -
lap dis -

6. MEDIUM FULL OF STATION - lap dis
man on porch with saddle looks up and waves as others ride
toward him - they dismount - cross to porch - exchange a
couple of words - he indicates inside - the men walk on
inside -

7. INT. STATION - full scene
Captain disc. seated at desk upstage - he looks up from
business at desk as ranger enter from camera - he watches as
they approach and stop beside him -

8. MEDIUM CLOSE GROUP
he waits for them to speak - the two men glance rather uneasily at each other - then one of them clears his throat and starts to speak - captain listening without a change of expression - has eyes unwaveringly on their faces -
- TITLE TWENTY YEARS IN THE SERVICE HAD MADE CAPTAIN ATWOOD A MASTER OF MEN --- AND MASTER OF HIMSELF
.....WHITEHORSE.
9. C U WHITEHORSE
He sits looking sternly out at the men before him - after a moment he says: "What difference does that make?"
10. MEDIUM CLOSE OF GROUP
The two men act rather uneasy - glance at each other not knowing exactly what to say - then one of them bucks up and says: "We thought if you knew who he was they might not want him arrested." ---the captain holds up his hand with a quick movement for silence - they stop speaking - he looks at them-
11. C U CAPTAIN
He looks from one to another then he says with an air of finality:
- TITLE "I DON'T CARE WHO HE IS. THE LAW IS THE LAW AND PLAYS NO FAVORITES. BRING HIM IN -- WHOEVER HE IS!"
12. MEDIUM CLOSE OF GROUP
As captain ends line he looks from one to another and turns back to his desk as if that settled the matter - the men look at each other wondering if there is any use saying any more - one of them makes a little gesture with his hands as if to say "That's all there is to that." and jerks his head to come along - they exit -
13. EXT. STATION - medium shot
the two rangers come into scene from station - man with saddle looks up - they speak as they pass on their way to their horses -
14. FULL SCENE
The rangers mount and ride out - as they get out of scene, Jo comes running into scene from around the corner playing with Bullet - she has a stick in her hand which he is trying to get or which he wants her to throw for him - she is holding it up out of his reach - she stops center f g and teases him with it - she makes a bluff to throw it one way, then whirls and throws it the other way and Bullet runs after it -

TITLE	MARION ATWOOD, THE CAPTAIN'S DAUGHTER AND THE BRIDE OF THE STATIONJOSEPHINE HILL
15.	MEDIUM CLOSE OF JO She is smiling as she watches out after dog getting stick at some distance apparently - she calls him to bring it to her -
TITLE	THE STATION'S MASCOT WHO HAD PROVED HIMSELF NEARLY AS VALUABLE AS ANY MEMBER OF THE SERVICE BULLET.....HIMSELF.
16.	C U BULLET he stands holding stick in his mouth looking past camera and wagging his tail - apparently making believe he isn't going to mind Jo - suddenly he tosses his head and runs out towards her with the stick -
17.	MEDIUM FULL Jo watching as Bullet runs to her with stick - she takes it from him and starts kidding him with it again.
18.	EXT. DOOR - medium close Captain stands in doorway as if he has just come from inside - he is watching Jo past camera - he allows himself a little smile - then soberes down and walks past camera towards her -
19.	MEDIUM SHOT AT JO She has stick and is fooling with dog - she makes a bluff to throw it one way - then whirls to throw it the other and almost slams it at her father who steps into scene at that moment - she stares at him startled - he looks very serious as he stands looking at her -
20.	MEDIUM CLOSE BOTH Jo starts to laugh and running over to him hangs onto his arm - he smiles - then growing more serious he asks:
TITLE	"HAVE YOU FINISHED YOUR HOUSE WORK?" she looks up at him half pouting and starts trying to kid him out of it - starts half teasing - he listens a moment - then he says sternly but not at all unkindly (this is to get over his character for later business)
TITLE	"WE CAN DO WHAT WE LIKE TO DO, AFTER WE'VE DONE WHAT WE HAVE TO DO --- IF THERE'S TIME."

Jo looks up rather pouty - he shows no sign of giving in - for a moment it looks as if she is going to be sore - then seeing that it doesn't work, she breaks into a laugh and throws her arms around him in a quick hug and ducks out of scene - he looks after proudly -

21.

MEDIUM FULL

Captain looking after Jo as she runs around house - then he turns and starts across to station entrance - fade out

TITLE

CAPTAIN ATWOOD ALSO HAD A SON WHO HAD REACHED THAT DANGEROUS AGE WHEN HE WAS NO LONGER A BOY -- AND NOT YET A MAN.
RODNEY.....

22.

EXT. ROAD - full scene - fade in
Rodney disc. standing beside his horse at edge of road evidently waiting for someone - lap dis -

23.

MEDIUM CLOSE RODNEY - lap dis from previous
Rodney stands beside horse - appears anxious and rather nervous - looks around aimlessly - then turns his eyes down road - shows that he sees something

24.

EXT. ROAD - iris shot
Leo disc. riding toward camera at easy gait --

25.

MEDIUM CLOSE OF RODNEY
He is looking out of scene at Leo - he turns to mount horse -

26.

FULL SCENE
Boy disc. in f g mounting horse - he rides into road and up it to meet Leo who is riding towards him - both wave - draw up beside each other - boy swings his horse around beside Leo's - they shake hands -

TITLE

MACK MCCREGOR, A RANGER AND ALMOST AS DEAR AS A SON TO
CAPTAIN ATWOOD.....LEO MALONEY.

27.

C U LEO
He is smiling happily out at boy and is shaking hands with him - as their hands unclasp, Leo speaks a line - then he indicates they might as well go on up the road towards station - makes move as if to get under way -

28.

MEDIUM CLOSE BOTH
As Leo starts to move forward, the boy puts out a hand quickly and stops him and as Leo turns to him, says by way of explanation:

TITLE "I'VE BEEN WAITIN' TO ASK YOU TO DO ME A FAVOR -- WILL YOU?"

Leo grins, nods and says heartily, "Sure I will -- anything I can do." The boy who is watching eagerly starts to grin at this and again puts his hand with exaggerated goodfellowship - Leo takes it laughingly and the boy says eagerly:

TITLE "LEND ME A HUNDRED DOLLARS, WILL YOU?"

29. C U LEO
He is looking out at boy - his smile fades and he stares blankly - his expression is almost comic in its chagrin - he withdraws his hand and scratches his head rather fussed - then looking out at boy he says solemnly:

TITLE "THAT'S THE ONE THING I CAN'T DO FOR YOU."

30. C U BOY
his smile fades and he stares at Leo blankly at this change of front - he asks "why not" in surprise -

31. C U LEO
he seems to be much concerned over his predicament and to be anxious to explain his condition - he says:

TITLE "I JUST SPENT SEVEN DOLLARS MORE'N I OWED -- NOT AN HOUR AGO!"

32. C U BOTH
The boy turns his head away with a little gesture of vexation - Leo eyes him thoughtfully for a moment - then he brightens and says hopefully:

TITLE "I RECKON I CAN BORROW IT FOR YOU FROM THE BOYS NEXT PAYDAY."
The boy turns to him without interest and says: "That'll be too late! I need it now" - he starts to rein his horse off the road - Leo puts out a hand and laying it on his arm stops him -

33. C U LEO
He eyes the boy for a moment suspiciously - then he asks:

TITLE "MORE GAMBLIN' DEBTS?"

34. C U BOY
He drops his eyes embarrassed - then he straightens up defiantly and says:

TITLE "IT'S NONE OF YOUR BUSINESS WHAT I WANT THE MONEY FOR, IS IT?"

35. MEDIUM SHOT
As boy finishes line, he jerks his arm free from Leo's hold and reining around rides off towards the edge of the road sullenly -

Leo puts out a hand as if to stop him - then he realizes that would do no good - he can't help the boy - he takes off his hat and scratches his head - perplexed as to what he should do - then thinks there is nothing he can do but let the boy work his way out of his difficulty - he rides off up the road on his way to station -

36. FULL SCENE
Leo riding up stage at easy gait - fade out -

TITLE MOST OF THE MALE POPULATION OF THE PAINTED HILLS WERE CATTLE-
MEN OR MINERS --- BUT NOT ALL.

37. EXT. BRUSH COUNTRY - full scene - fade in
an easily recognised tree up stage - two men disc. near tree - one sits on horse - the other is on the ground on foot - one on ground is lifting a boulder about the size of a footstool from the ground - he gets it up and crosses with it to the tree - lap dissolve to

38. CLOSER SHOT OF SAME
man reaches tree with his rock and drops it at base of tree - he kneels and starts smoothing soil about rock to make it look like natural earth -

TITLE MANY MEN WONDERED HOW OLLIE SUMMERS MANAGED TO LIVE -- WITH-
OUT WORKING
OLLIE SUMMERS.....LEONARD CLAPHAM

39. C U LEONARD
he sits his horse watching the other fellow work - glances around rather nervously and then back to the other and urges him to hurry up -

TITLE ONE MAN KNEW THE SECRET --- AND HE ALSO KNEW HOW TO KEEP IT
A SECRET
LOH ELWELL.....JIM COREY.

40. C U JIM
He is smoothing dirt about base of rock - he hears Leonard speak and turns his head to hear - he nods and finishing smoothing the ground rises to go to his horse -

41. MEDIUM FULL
Lon crosses and mounts - the two men are about to rein around to ride out when Leonard puts out a hand and stops Jim - he points off out of scene - Jim looks and starts as he sees

42. EXT. TRAIL - Iris shot
Rodney riding across screen along trail - head down - appears dejected -

43. MEDIUM CLOSE LEONARD AND JIM
They are watching - Jim starts to say something - Leonard puts a finger to his lips and cautions him to silence - then he sees the boy do something that surprises him and he calls Jim to look again - both look apparently puzzled -

44. TRAIL - Iris shot
boy pulls horse to a stop and bending slightly looks down at ground closely - looks off - then gets to ground and bends to look at ground more closely -

45. MEDIUM CLOSE OF SAME
boy looks down at ground - appears interested -

INSERT Deer tracks -

boy looks up and follows tracks with his eyes as they lead off into brush - he turns and starts to take rifle from boot -

46. MEDIUM CLOSE LEONARD AND JIM
They are watching -

47. MEDIUM SHOT OF BOY
he has rifle - is trying horse to brush - throws shell into chamber and picking up tracks with his eyes starts cautiously off through the brush on the trail of the deer-

48. MEDIUM CLOSE LEONARD AND JIM
they are watching - as they see boy disappear, Jim turns and suggests rather worriedly that they beat it in the other direction - Leonard motions for him to be still while he turns over an idea that has occurred to him - after a moment he grins as the thought takes form and leaning closer he says they'll ride over to the horse - Jim is surprised and asks what's the idea? - Leonard leans closer and says:

TITLE

"IT'S OUR CHANCE FOR A PERFECT ALIBI!"

Jim doesn't understand - without waiting to explain more,
Leonard reins out towards boy's horse -

49. FULL SCENE
Heavies ride out towards boy's horse -

50. EXT. AT BOY'S HORSE - full scene
heavies ride in from camera - they pull up near the horse and
Leonard dismounts - he crosses cautiously to the horse Jim
watching

51. MEDIUM CLOSE AT HORSE
Leonard steps into scene - looks around to be sure he is not
observed - then he takes boy's six gun from holster strapped
to saddle horn - he looks at it - grins out at Jim - glances
around and then exits quickly towards his own horse -

52. MEDIUM CLOSE AT HEAVIES' HORSES
Jim watching puzzled - Leonard enters with boy's gun - he
indicates it and explains briefly what he intends to do -
Jim gets the idea and regards Leonard admiringly - then he
says enthusiastically:

TITLE "WHEN IT COMES TO HEADWORK, BOY, YOU'RE THERE!"

Leonard grins at the compliment - he sticks the gun into his
belt and starts to mount -

53. FULL SCENE
Leonard mounts and they ride out and along trail - fade out

54. EXT. STATION - full scene - fade in
a couple of rangers in front of station look up and wave as
Leo rides into scene and dismounts before station - he starts
to tie up -

55. MEDIUM CLOSE LEO
He is sitting up and talking to boys (out of scene) - as he
turns from horse, he looks off and his face lights up as he
sees Bullet (out of scene) running towards him -

56. FULL SCENE
Leo waiting as Bullet races across yard and jumps up into
his arms

57. MEDIUM CLOSE
Leo with Bullet in his arms - he makes a fuss over him - then as if suddenly remembering he tells him he has something for him and puts him on the ground and starts fishing in his pocket - takes out a piece of candy and stoops to dog with it -
58. C U LEO AND DOG
Leo makes Bullet sit up - bends over and puts candy on his nose - makes him catch it - laughs and petting dog's head exits toward station -
59. MEDIUM SHOT
Leo crosses to station - exchanges a line or two with rangers as he goes and opening door walks inside - the rangers all seem to like him -
60. INT. STATION - medium close captain
he sits at desk busy - hears door open - looks past camera - his sternness fades and his face brightens at sight of Leo coming in - Leo seems to be prime favorite -
61. MEDIUM FULL
captain watches as Leo comes in - Leo lifts his hand to his hat in a half salute and the captain swings around as if intending to waste a few minutes talking - Leo stops beside desk and they exchange a line or two.-
62. MEDIUM CLOSE OF BOTH
Leo beside desk - captain watching with a smile - then Leo begins to get nervous - he has something he wants to tell the captain and he doesn't know just how to start it - he traces an imaginary pattern on the desk with his finger, glancing up at the captain a time or two as he does so - the captain sees something is bothering Leo and looks puzzled - Leo glances over his shoulder to see if anyone is listening - looks at captain and opens his mouth to speak - then forgets what he was going to say and stops short again - captain getting more puzzled -
63. MEDIUM CLOSE AT UP STAGE DOOR
It opens a few inches and Jo appears - she peers out thru crack in door - sees that Leo is really present and she smiles but doesn't come on into room - she is dressed for riding - has hat in hand - stands watching and listening -
64. C U LEO
he is still bothered by what he is trying to say to captain - makes a trial or two but doesn't get it out - he reaches into his pocket and brings out some legal looking documents -

65	C U CAPTAIN Flash of him watching puzzled -
66	MEDIUM CLOSE OF BOTH Leo tries again - then taking the bull by the horns, he reached out suddenly, drags up a chair, drops into it and without waiting to lose his nerve leans forward, lays the papers on the desk and blurts out:
TITLE	"I'VE JUST BOUGHT THE OLD O'NEILL RENCH --- LOCK, STOCK AN' BARREL!"
67	C U CAPTAIN he stares out at Leo in surprise and says, "What for?"
68	C U LEO He grins rather sheepishly and after a moment's hesitation he says:
TITLE	"I AIM TO TAKE MY WIFE THERE TO LIVE!"
69	C U AT DOOR Jo smiling - her smile fades at Leo's mention of a wife -
70	MEDIUM CLOSE OF LEO AND CAPTAIN Leo has settled back in assumed ease - the captain is staring at him - "wife!" he says in surprise - Leo nods with a smile - captain continues to stare - then he says:
TITLE	"I DIDN'T KNOW YOU WERE MARRIED!" Leo looks rather surprised at this - he hadn't thought just how his words might sound - he replies:
TITLE:	"I AIN'T --- BUT I'M GONNA BE BEFORE LONG."
71	C U LEO He drops his eyes rather fussed - then looking up finishes line:
TITLE	"--- if you'll agree to me marryin' Marion!"

72

C U BOTH

Leo's words strike the captain like a thunderbolt - almost before he gets them out of his mouth, the captain starts forward in his seat and Leo who is all nerves by this time does likewise which leaves the two men leaning forward toward each other in a pose that looks almost warlike - as a matter of fact there is nothing but surprise in the attitude of each - what Leo has said has startled the captain and the captain's attitude had made Leo instinctively take the defensive - this leaves them both leaning forward in their chairs staring straight at each other as if one or the other might suddenly take a swing at the man in front of him - there is almost no pause - both lean forward - then without shifting his eyes from Leo's face the captain starts to rise slowly - Leo follows suit - both get slowly to their feet eyeing each other closely -

73

C U JO

She is watching tensely through the door not knowing what to expect.

74

C U LEO AND CAPTAIN

They still stand staring stony-faced at each other - captain very stern - after a moment he says:

TITLE

"I DON'T WANT MARION TO MARRY!"

Leo takes this but says nothing - captain goes on:

TITLE:

"BUT IF SHE'S MADE UP HER MIND TO DO IT, I'D RATHER SHE'S MARRY YOU THAN ANY MAN I KNOW!"

as he finishes line, he smiles rather wistfully and puts his hand on Leo's shoulder in a fatherly attitude - Leo is nearly knocked out at this change in front when he thought everything was lost - then he starts to smile -

75

C U JO

It slowly percolates to her mind that all is well and she smiles and breaks from cover -

76

FULL SCENE

Leo and father down stage - door upstage swings wide and Jo runs out and straight to the two men - she jumps and throws an arm around the neck of each too delighted to contain herself - Leo rather fussed - father trying to be stern and can't -- then they all drop their poses and start to laugh happily -- everyone satisfied -

77

C U GROUP

Jo lets go of the two and half-dancing looks from one to the other - then more to Leo than to her father she says:

TITLE:

LET'S RIDE OVER AND LOOK AT OUR -- OUR NEW HOME!"

Leo looks at father for consent - father smiles and nods - Jo delighted turns to Leo - rushes him out leaving father looking after them - half pleased, half sad - he shakes his head and gives a little sigh at thought of losing Jo - then with an air of "It had to happen some time", he turns back to his desk but seems preoccupied -

78

EXT. STATION - full scene

Leo and Jo at horses - Leo helping Jo to mount - he turns - calls Bullet - mounts and the three ride off across yard - on their way (Since they don't go by the road, better have them take a little different direction than the one by which Leo entered yard)

FADE OUT

79

EXT TRAIL - medium full

Boy's horse tied in brush as he left it - he enters through brush with gun - glances back - appears rather disgruntled that he didn't get deer - mounts and rides off through brush-

80

EXT. AT SCENE OF PROSPECTOR

To avoid becoming gruesome I would suggest this be shot cutting above the prospector and showing the burro upstage a few paces - I believe the audience will associate the burro with the prospector sufficiently to get over the idea and if not they will get it in a couple of scenes anyway - Leonard walks into foreground - he has boy's gun in his belt and his hand rests on the butt of it - he glances around and taking gun from belt registers it and bending over so hand is out of scene, he shoves it under the body - straightening he looks down at it and then turns to grin out at Jim, as if satisfied with his job -

81

MEDIUM CLOSE OF JIM

He is on his horse in brush - he grins back at Leonard and nods his commendation - then suddenly his expression changes and he looks off up trail in alarm - then to Leonard and gives him the high sign to come on quick -

82

MEDIUM CLOSE OF LEONARD AS BEFORE

He, too hears someone coming and looks out in alarm - holds it a second - then hurriedly exits toward Jim -

83

FULL SCENE

Prospector in semi-foreground - Leonard beats it from him to Jim at edge of picture - mounts and they both ride out in alarm - as they get out of scene around bend of trail up stage - Leo is looking at Jo and they are paying little attention to anything but one another -

84

CLOSER OF LEO AND JO

They are riding toward camera - Leo watching Jo and talking to her - she is kidding back - both enjoying the situation hugely - something Leo says causes Jo to turn away rather fussed as they hit foreground - in doing so her eyes fall upon form of prospector, out past camera - she pulls up sharply and points wide-eyed - Leo looks - they see the man lying in the trail - both show excitement - glance at each other, puzzled - then they ride out past camera to investigate -

85

MEDIUM SHOT IN BRUSH

Heavies ride in - draw up and swing horses round to watch developments - both grave -

86

EXT. TRAIL - full scene

Leo and Jo riding toward prospector - they dismount and Leo crosses quickly to the man - drops on one knee beside him - send Jo to burro for water - she starts to burro -

87

MEDIUM CLOSE OF LEO AND WOUNDED MAN

He listens to see if he is alive - turns him over and lifts his shoulders - man opens his eyes rather dazed, to help idea he is still alive and with a feeble gesture says:

TITLE:

"WATER"

Leo looks up and out at Jo -

88

MEDIUM CLOSE OF JO AT BURRO

She is getting canteen off pack -- exits with it -

89

MEDIUM CLOSE AT LEO

He has man as before - Jo enters taking lid from canteen - Leo takes it and gives man a drink -

90

BRUSH

Flash of heavies, watching -

91

MEDIUM CLOSE AT PROSPECTOR

Leo and Jo kneeling beside prospector - Leo finishing giving him water - hands canteen to Jo who starts to replace lid - Leo notices gun lying on ground and laying man down gently takes up gun assuming at first it belongs to prospector - he starts to put it in man's holster and shows surprise at finding the man's gun in the holster - evidently this gun is someone else's -

92

C U LEO

Covering last of previous - as he realizes he has someone else's gun his interest increases and he looks more closely at the gun - turns it over - then stares in surprise as he sees

INSERT

C U GUN IN LEO'S HAND - ON GRIP PLATE IS CUT "RODNEY A."

93

C U JO

She is finishing patting on lid - she notices that Leo has discovered something and bends forward curiously to see what it is - she looks - then evidently her eyes catch the name on the plate for they widen in horror and she stares spell-bound -

94

C U BOTH

Jo peering around at gun in Leo's hand - he is staring straight before him rather dazed at the discovery for the moment - he realizes she is trying to see and makes a quick attempt to cover the gun but he is too late - as he fakes an air of indifference and starts to put gun in his belt, she puts out her hand and stops him - he turns to her and sees that she knows the secret he was trying to keep from her - they hold it for a moment - Leo's eyes shift from her face and his shoulders droop - she continues to look at him and indicating the gun in his hand asks hesitatingly:

TITLE:

"WHAT DO YOU INTEND TO DO WITH IT?"

without looking at her, Leo replies into camera:

TITLE:

"THERE IS ONLY ONE THING I CAN DO WITH IT -- IT MUST BE REPORTED!"

95

C U JO

She takes this - doesn't know just how to interpret his meaning - at least she hopes she may be mistaken in his meaning - she asks hesitatingly:

TITLE:

"YOU -- YOU MEAN -- YOU'LL TURN IT IN?"

96

C U LEO

Leo takes this hard and can't look at Jo - after a moment he nods -

97

C U BOTH

Jo looks at Leo who finds it impossible to return the look - she looks a moment - then she says incredulously:

TITLE:

"YOU WOULD FORCE MY FATHER TO ARREST HIS OWN SON?"

97
Cont'd

This is piling it on pretty strong on Leo - it is like pulling teeth for him to do it, but he finally says:

TITLE: "IT IS WHAT YOUR FATHER WOULD ORDER ME TO DO --- IF HE KNEW."

98

C U JO

She is near to a break but still pleading she says:

TITLE: "A MAN CAN DO THINGS TO PROTECT A FRIEND, WHICH HE COULDN'T WITH HONOR DO FOR HIMSELF!"

99

C U BOTH

Jo waits for Leo to decide - he doesn't know what to do - he is pulled two ways and neither seems stronger than the other -

100

C U HEAVIES

Flash of them watching the progress of the debate -

101

C U LEO AND JO

He is still undecided, but seems to be weakening - he makes a move as if to give up the gun - then draws it back again unable to make a decision - she lays a hand on his arm and holding the other out says pleadingly:

TITLE: "IF YOU LOVE DAD AS YOU SAY YOU DO --- GIVE ME THE GUN!"

He hesitates a second longer - then as if unequal to further struggle with himself, he hands it to her and quickly turns his attention to the man - he starts to lift him -

102

MEDIUM FULL

Leo gets to feet with man and crosses to his horse - Jo crosses to hers - she looks off at Leo as he starts to mount with man -

103

MEDIUM CLOSE OF JO

she looks off at Leo - then at gun - decides she had better get rid of the gun before Leo changes his mind - she throws it away out into the brush as far as she can -

104

MEDIUM CLOSE OF HEAVIES

Jo has thrown the gun in their direction - Leonard grabs the other by the arm and they both stare getting over that they are watching where the gun lights - Leonard starts to dismount and go after the gun -

- 105 C U BULLET
He is looking out in direction in which Jo threw the gun - he looks out towards her and then as if he figures she has thrown a stick for him to chase, he beats it out of the scene -
- 106 FULL SCENE
Bullet runs out after gun as Jo mounts - Leo is already mounted and has man on saddle in front of him - she follows Leo as he starts along the trail -
- 107 BRUSH - medium shot
Bullet in and starts to rummage through weeds looking for the gun -
- 108 BRUSH - medium shot
Leonard in and starts pushing aside brush here and there with his foot also looking for gun - he finds it and stoops to pick it up -
- 109 MEDIUM CLOSE OF BULLET
He is nosing in weeds - suddenly stops and looks out of scene -
- 110 MEDIUM CLOSE OF LEONARD
He stoops and picks up gun from brush
- 111 MEDIUM CLOSE OF BULLET
He rushes out of scene toward Leonard to get the gun -
- 112 MEDIUM SHOT OF LEONARD
He has gun - looks at it - grins and turns to exit to horse - Bullet runs in and starts jumping up and circling around trying to get the gun - Leonard swings around and holds the gun high trying to keep it out of reach - he doesn't dare shoot because it would attract attention -
- 113 TRAIL
Leo rides in with man on saddle - Jo follows - as she gets into scene, she starts looking around for Bullet - fails to see him - pulls up - looks around - she doesn't see dog but calls him anyway -
- 114 MEDIUM CLOSE LEONARD AND DOG
Dog still trying to get gun - dog hears call - looks - runs out - Leonard sore - looks after him - then exits toward Jim -

115	<p>TRAIL Bullet runs in and joins Jo - they hurry along after Leo -</p>
116	<p>BRUSH - medium shot of Jim He watches as Leonard enters with gun - Jim doesn't understand - he tells Leonard to throw it away - it will get them in trouble - Leonard grins and indicating the gun says:</p>
TITLE	<p>"IT'S GOT US A PERFECT ALIBI -- NOW WE'LL MAKE IT EARN US SOME MONEY!"</p> <p>Jim doesn't get the idea - Leonard leans closer and explains briefly - Jim's eyes open in admiration and he says with enthusiasm</p>
TITLE	<p>"WHEN IT COMES TO HEADWORK, MISTER, YOU'RE THERE!"</p> <p>Leonard admits it with a satisfied grin - then he suggests they have to hurry and mounting they ride off at a fast gait through the brush in general direction of station -</p>
117	<p>TRAIL - full Leo and Jo riding up trail away from camera at an easy gait, slower than that taken by the heavies - FADE OUT</p>
TITLE:	<p>IT WAS PART OF SUMMERS' PLAN TO BE AT THE STATION BEFORE THE NEWS OF THE SHOOTING ARRIVED.</p>
118	<p>EXT. STATION - medium shot - FADE IN Leonard and Jim discovered talking with a couple of other men in front of the station - Leonard is finishing telling some funny story and everyone joins in the laughter, Jim and Leonard louder than anyone - in the midst of the laughing, someone looks off, sobered down and points out - others look sober - they look with curiosity</p>
119	<p>EXT. SHOOTING ACROSS CLEARING - iris shot Leo discovered riding toward camera carrying man - Jo and Bullet with him -</p>
120	<p>MEDIUM CLOSE GROUP They are looking - start to get slowly to their feet -</p>
121	<p>INT. STATION - medium full Captain at desk - Rodney sitting up-stage from father - boy lifts his head as if he hears something out in front and looks past camera - he sees and gets to his feet staring - father catches boy's movements out of tail of eye and looks up at him - sees direction he is looking and turning he also looks past camera - holds it a second, then gets up and he and boy exit to see what it is -</p>

122

EXTL STATION - medium full
 Heavies and others step forward to meet Leo and Jo - they start to lift man from Leo's arms - captain and boy come out of station and join group -

123

MEDIUM CLOSE OF GROUP
 The men get wounded man from Leo's arms - they start with him to station - Leo and Jo dismount and start to tie -

124

MEDIUM CLOSE OF LEO AND JO
 Leo downcast - he doesn't know just how to act - he finishes tying and hesitates about going in - stands for a moment as if turning things over in his mind - he doesn't look at Jo - then he turns as if he has to get it over with and might as well start - as he turns away, Jo steps forward and putting out her hand stops him - he turns to her - she starts to say something - trying to sympathise with him - he smiles wistfully and pats her arm reassuringly but without speaking then he turns and exits toward station - she follows rather worried -

125

INT. STATION - full
 Men are carrying prospector through upstage door into another part of house - Rodney goes in with them - captain turns back at door and looks as Leo and Jo enter from camera - captain advances to meet them and discover what happened and all about it - he and Leo meet - Jo stops a couple of paces away -

126

MEDIUM CLOSE OF LEO AND CAPTAIN
 Captain indicates the wounded man in other part of the house and asks Leo where he got him - Leo points off toward outside and tells where he found him, lying in trail - captain listens attentively and when Leo finishes he asks:

TITLE:

"ANY SIGN TO INDICATE HOW HE GOT SHOT, OR WHO DID IT?"

Leo is caught and shows a trace of embarrassment - he finds it difficult to look the captain in the eye - he doesn't want to lie and he can't tell the truth -

127

C U JO
 She is watching anxiously - tensely - to see what Leo is going to do, or how he will get out of his predicament -

128

C U LEO AND CAPTAIN
 Captain is waiting with some show of curiosity as to why Leo is taking so long about answering - Leo is not too open in his embarrassment - just enough so the captain might wonder without yet being suspicious but the audience, knowing what the captain doesn't know will get the idea - after a moment, captain says, "Well?" - Leo looks up at him - then he says rather hesitatingly

TITLE:

"I DIDN'T MAKE MUCH OF A SEARCH -- IT SEEMED MOST IMPORTANT TO GET THE MAN TO HELP FIRST."

129 C U CAPTAIN
He looks at Leo for a moment with slight show of surprise and says:

TITLE: "IT'S NOT LIKE YOU TO LET A TRAIL GET COLD!"

130 C U LEO
He looks miserable

131 C U BOTH
Captain goes on:

TITLE: "DON'T LET IT GET ANY COLDER -- YOU'RE ONLY WASTING TIME HERE!"

He indicates that Leo is to go back and take up the trail - turns without more words and exits to his desk - Leo takes a step after him as if to expostulate - then stops - there is nothing he can say -

132 C U JO
She also realizes Leo's position and is in agony over the situation -

133 MEDIUM FULL
Captain sitting down at desk - he is paying no attention to Leo, assuming that he is as good as under way - Joe watches as Leo crosses and stops beside captain who looks up at him - as he crosses, Rodney and heavies enter from next room -

134 MEDIUM CLOSE OF LEO AND CAPTAIN
Captain looks up to see what Leo wants - Leo hesitates a second - then he says:

TITLE: "I'D RATHER YOU'D DETAIL SOME OTHER MAN TO THIS JOB, CAPTAIN."

captain rises abruptly at this and stands staring at Leo dumbfounded -

135 C U CAPTAIN
He says:

TITLE: "DON'T MAKE ME BELIEVE WHAT I'VE ALREADY BEGUN TO SUSPECT ABOUT YOU, MACK!"

136	<p>C U BOTH</p> <p>As captain finishes line he looks at Leo - then almost as if hoping he is wrong, he puts a hand on Leo's arm and starts to turn him towards the door to urge him on his way - Leo stands pat - he shakes his head doggedly - captain takes his hand from Leo and stiffens - all appearance of friendliness is gone now - he waits a moment then with eyes blazing he says:</p>
TITLE:	"McGREGOR, ARE YOU USING YOUR OFFICE TO PROTECT A FRIEND?"
137	<p>C U LEO</p> <p>He is now on ground where he can take a stand - he is past the point of having to lie - he looks the captain in the eyes and says:</p>
TITLE:	"IF YOU BELIEVE THAT, YOU HAVE THE AUTHORITY TO ARREST ME FOR IT!"
138	<p>C U BOTH</p> <p>They stand looking at each other - then the captain says:</p>
TITLE:	"I HAVEN'T SUFFICIENT PROOF TO ARREST YOU!"
	<p>he eyes Leo for a second - then continues:</p>
TITLE:	"--- but I <u>have</u> sufficient grounds to cashier you --- for the good of the Service!"
	<p>As he finishes the line, he reaches out suddenly takes Leo's star in his fingers and rips it from his shirt - Leo starts forward in a frenzy - then he stops abruptly, realizing that he has himself to blame for whatever attitude the captain may take - he stops with one hand out - the captain puts the star into it and Leo stands looking down at the bit of metal in his fingers - Jo runs in to her father to protest - as she starts, he raises a hand imperiously to her and stops her short - she falls back realizing the uselessness of any attempt to change her father's mind - Leo has not noticed but is staring down at his star -</p>
139	<p>C U RODNEY AND HEAVIES</p> <p>Rodney is surprised and reflects his father's attitude as he looks out at Leo - the heavies also looking - they shift their eyes toward one another and grin slightly - then look out again -</p>
140	<p>MEDIUM CLOSE OF LEO, CAPTAIN AND JO</p> <p>Leo looking down at star - captain looking at him sternly - Jo standing tensely watching all - captain points off toward door and tells Leo to beat it - Leo looks up with a start - he has been lost in his own misery - then realizes his position</p>

140
Con't

and without a word, turns to go - Jo knowing the whole thing is her fault steps after him impulsively - he turns to her and puts his hands on her arms anxious to let her know he is not sore at her for what has happened - they barely get into position when the father pushes himself in between Leo and Jo, breaking them apart - he orders Jo to the other part of the house - she hesitates - then goes with head hanging - he then orders Leo out again - Leo looks him in the face for just a second - then turns and exits - captain looking after him -

141

FULL SCENE

Leo walks past camera - Jo goes upstage and through door to other rooms - boy and heavies look after her - then Rodney starts to follow Leo out - heavies saunter out after him -

142

EXT. STATION - medium full

Leo enters from station and exits on way to horse.-

143

EXT. AT LEO'S HORSE - medium close

Leo enters from station - unties rein and starts to mount - in the act, he stops short and looks out towards corner of building -

144

MEDIUM FULL

Leo at horse looks as Jo runs into scene and straight to him - she has gone through the house and come out a back door to see him before he left - he takes her fondly -

145

MEDIUM CLOSE

Jo runs in and starts to talk pleadingly to Leo asking him not to be angry with her - he smiles wistfully and assures her everything is all right - she breaks down and buries her face against his shoulder -

146

EXT. STATION - medium close

Rodney enters from inside - he stops and looks out towards Leo's horse - stares - then with an expression of anger at sight of Leo and his sister, he rushes out of scene towards them -

147

MEDIUM CLOSE OF LEO AND JO

They stand as before, Leo trying to comfort her - Rodney rushes in wildly - taking the two by surprise he jerks Jo out of Leo's grasp and turns on her furiously bawling her out for having anything to do with Leo - Leo is so taken by surprise that he stares -

148

C U LEO

He is staring out at the boy dumbfounded at his attitude of outraged honor - then knowing (as he supposes) the boy to be guilty of having ambushed the prospector and figuring he is just posing now, he goes wild and reached out to grab him -

149

MEDIUM CLOSE OF GROUP

Boy's back to Leo as he bawls out sister who is dumbfounded - Leo wild at having this boy who is to blame for all that Leo has suffered, pretending innocence and playing he is better than Leo, reaches out and grabs him by the shirt collar and yanks him off his feet - he spins him around and holding him a twist on the boy's shirt yanks him up till their faces are within a few inches of each other - then he says wildly:

TITLE:

"QUIT POSIN' WITH US, YOU RAT! YOU KNOW WHO I WAS PROTECTIN' WITH MY STAR!"

he gives him a couple of vicious shakes and is of half a mind to slap him down with his open palm - Leo has gone through hell to keep the boy out of jail and then to have him turn on him in this fashion is enough to make him wild - Jo rushes in and Leo comes to with a jerk - he tells the boy to keep out and shoves him upstage - then ignoring him, he turns to Jo - takes her tenderly in his arms and kisses her goodbye - the boy is almost nutty at the turn events are taking but can do nothing - he stares and all but froths at the mouth - Leo turns to mount his horse -

150

MEDIUM FULL

Jo mounts and rides out - Jo and boy watch after - Boy turns to Jo for explanation - he is still sore-

151

MEDIUM CLOSE OF JO AND BOY

Boy turns to Jo and starts talking excitedly - he is sore at attitude of Jo and Leo which he doesn't understand, he demands an explanation - Jo interrupts him - she stamps her foot angrily and as he stares in surprise she says:

TITLE:

"HOW COULD YOU BE SUCH A FOOL --- AFTER ALL HE HAS DONE TO PROTECT YOU!"

as she ends line, she bursts into tears and rushes from scene to go around to back of house - he stares open-mouthed in astonishment - it is all too deep for Rodney -

152

EXT. STATION ENTRANCE - medium close of heavies

They are watching the whole episode - Leonard gives Jim the office that it is their turn now and they exit towards boy -

153

MEDIUM SHOT AT BOY

He stands with back towards station entrance looking after Jo - puzzled - he turns to start into station just in time to meet Leonard and Jim as they enter - he stops facing them--

153
cont'd

they are grinning and he assumes they have seen it all - he says nothing but being any too proud of the way he came out of the deal -

154

MEDIUM CLOSE UP OF GROUP
Leonard grins and says to boy:-

TITLE:

"I RECKON WE CAN CLEAR THINGS UP FOR YOU -- IF YOU AINT' GUESSED ALREADY!"

as he finishes line, he looks at Jim for confirmation - Jim nods with a grin - the boy looks from one to another -

155

C U BOY
He is looking at heavies puzzled - he asks what they mean -

156

C U HEAVIES
Leonard grins and after looking to see they are not overheard - he leans closer and says:

TITLE:

"HE KNOWS YOU SHOT AND ROBBED OLD CRANE -- AN' HE'S RUINED HIMSELF TO PROTECT YOU!"

157

MEDIUM CLOSE OF THE THREE
Boy stares at heavies a moment unable to get their meaning - then, thinking they must be kidding, he waves his hand at them disgustedly and says, "You're loco!" - with this he starts to walk away, but Leonard grabs him and turns back - leaning closer he says significantly:

TITLE:

"IF YOU DIDN'T DO IT, HOW COME YOUR GUN TO BE LAYIN' BESIDE HIM?"

as he finishes line, he pulls boy's gun from inside his shirt and holds it so boy can see it -

158

C U BOY
He stares down at gun pop-eyed - then he makes a lunge for it -

159

MEDIUM CLOSE OF THREE
Boy lunges out to get gun - Leonard draws it back and stops him with his other hand - boy realizes he has no chance to get it and stops short - Leonard grins and says:

TITLE:

"GUNS FOUND BESIDE AMBUSHEDMEN COME HIGH"!

160 C U BOY
He stares as he realizes what this means - licking his lips -
he is snared and there is no way out - he ends by asking
weakly: "How much?"

161 C U OF THE THREE
Leonard considers a moment - then looking up he says:

TITLE: "FIVE HUNDRED DOLLARS".

The boy swallows hard - then putting out both hands he starts
to plead that he hasn't got that much money - Leonard listens
a moment - then glances at Jim and back to boy and says with
a shrug:

TITLE: "I RECKON THE SQUARE THING TO DO IS TO GIVE IT TO YOUR DAD,
ANYWAY!"

As he says this, he turns and starts out - the boy grabs
him and starts to plead frantically -

162 C U LEONARD AND JIM
They listen a moment - then glance at each other and Leonard
holds up a hand to stop the boy's argument - he says:

TITLE: "I'LL GIVE YOU A WEEK TO RAISE THE MONEY. AND IF YOU DON'T---"

163 MEDIUM CLOSE OF THE GROUP
As Leonard finishes line, he pauses long enough for it to
sink in - then with a whirl of the gun, he shoves it into
his shirt - gives Jim the office to come along and they
exit, leaving the boy staring after them, whipped -

164 MEDIUM FULL SCENE (From standing camera car)
Boy watching as heavies mount - they ride toward car - as
they get to foreground, car starts forward keeping heavies in
medium close up - Jim looks out towards boy - then back to
Leonard and again says admiringly:

TITLE: "WHEN IT COMES TO HEADWORK, BOY, YOU'RE THERE!"

Leonard grins at the compliment - says let's shake out of
it and picking up speed they ride out past camera -

165 MEDIUM SHOT AT STATION
Boy standing looking out after heavies - he is whipped -
with sagging shoulders, he moves slowly off towards the
station, head down, stuck for any plan to get the necessary
money -

FADE OUT

166 EXT. LEO'S RANCH - full scene - FADE IN
Small unpretentious ranch - Leo rides in at a jog and dismounts near house -

167 MEDIUM SHOT
Leo finishes tying - looks around - dejected - walks up-stage and enters house -

168 INT. LIVING ROOM - full scene
Leo enters - walks into center of room and stands looking miserably around room -

169 C U LEO
He finishes his look around room - holds it into camera a moment - then smiles faintly and sourly - the smile faded and he says musingly:

TITLE: "AND THIS IS WHAT WAS GOING TO BE HOME -- OUR HOME!"

170 FULL SCENE
He finishes line - holds pose an instant - then with sagging shoulders, he turns and walks toward kitchen door very slowly - the life is all gone out of him - the ranch means nothing to him as it stands -
FADE OUT ON LEO WALKING UPSTAGE

TITLE: A WEEK PASSED WITHOUT BRINGING RODNEY ANY CLOSER TO A SOLUTION OF HIS PROBLEM.

171 INT. RANGER STATION - full scene - FADE IN
Ranger captain and a ranger discovered at desk talking - Rodney discovered seated across room from them reading - captain and ranger get up and start to go - captain turns and speaks to Rodney telling him to stay in charge while he is gone - Rodney says O.K. and father and ranger exit past camera - as they go, Rodney gets to his feet and stands looking after them with a show of suppressed excitement -

172 EXT. STATION - medium full
Captain and ranger enter from house - they mount and ride away - no one else in sight -

173 INT. STATION - medium full
Rodney as before looking out after father - he hears them leave - glances over toward safe and desk - then crosses quickly and rather stealthily to

- 174 MEDIUM CLOSE AT SAFE
Rodney enters - stops at safe - looks out towards front of station - glances down at safe - looks back towards door again - then noticing desk gets idea and dropping into chair before desk starts to write a note -
- 175 EXT STATION - full scene
Heavies ride in from different direction than that taken by captain and ranger - they dismount in front of station -
- 176 MEDIUM CLOSE OF HEAVIES
They tie up - glance around - see no one - this fits in pretty well with their plans - two horses tied to rail, Rodney's and Jo's - they indicate Rodney's - apparently he is inside - they exit towards station door -
- 177 INT. STATION - medium shot of boy
He finishes writing - rises reading note - looks around quickly and crosses to safe with it - he lays note on safe and bends to safe combination -
- 178 EXT. STATION - medium shot
Heavies stroll in from camera - they approach steps - suddenly one of them stops as he sees something through the open door of station - he cautions the other to be still - they step aside and crane their necks so they can see inside.-
- 179 INT. STATION - medium close of boy
He is kneeling before safe - twisting combination - he glances around - then turns back and starts to pull door open -
- 180 EXTERIOR AS IN SCENE 178
Heavies discovered looking cautiously - Leonard gives Jim the office to come with him to side of house - they exit intending to watch boy through window -
- 181 EXT. SIDE OF HOUSE
Heavies slip into scene from camera - ease upstage and stop beside window - they peer inside cautiously -
- 182 INT. STATION - medium close of boy
He is rising from safe with sheaf of bills in his hands - he stands with his back to upstage door and hastily counts the money he has -

- 183 EXT WINDOW - C U Heavies
They are watching inside - they grin at each other - they are apparently going to get their money - look back inside -
- 184 INT. STATION - medium close boy
He finishes counting money - is about to exit - then the thought of what he is about to do hits him full and he stops - he thinks a moment - it is a tough place for the boy - he fights it out with himself for a moment - then decides with an effort that he'll replace the money - he turns to put it back in the safe -
- 185 EXT. AT WINDOW
Heavies watching - they show anger at sight of boy losing his nerve -
- 186 INT. STATION - medium close
Boy in act of replacing money - changes his mind again and half rises with it to beat it - again he stops - he is not a thief and it is going pretty strong against the grain to steal - he is twisted and torn - he wants to take this way out and he finds his code won't let him - he hesitates - then winning his fight against himself he bends quickly and shoves the money inside -
- 187 FULL SCENE
Boy as before - upstage door opens and Jo enters - boy's back to her and he doesn't hear - she stops short and looks at him - his position is peculiar - she is curious but not suspicious yet - he rises quickly to his feet, keeping his back to Jo so that she can't tell whether he has taken money or put it in or what it is all about - his hands are in front of him so she can't see them - for a moment he stands thus rubbing one clenched fist into the open palm trying to make up his mind what to do - then to avoid further temptation, he puts out one hand and slams the safe door but does not lock it - then without looking around he rushes out towards front door - Jo stands looking after him puzzled
- 188 C U JO
She stands puzzled looking after boy - she glances out at safe - then suspicion strikes her - she puts out a hand and makes a move as if to follow boy - changes her mind because she is not sure he took anything - exits quickly towards safe -
- 189 EXT STATION
Boy enters from station - hurries to his horse - mounts and rides away at a run -

190

EXT. WINDOW - medium close heavies

They are looking out at boy going - Jim makes a break as if to go and chase after him - Leonard stops him - Jim fails to get the idea - Leonard says: "Let him go! He ain't got a cent!" Jim still doesn't understand - Leonard starts to explain -

191

INT. STATION - medium full

Jo still looking out after brother, puzzled - she glances at safe and the suspicion of what he has done strikes her - she gasps - looks back out after him - then runs across to safe -

192

MEDIUM CLOSE

Jo runs in - grabs safe handle - starts to open it - in bending her eyes come within a few inches of the note on edge of safe - she lets go of handle and takes up note curiously - starts to read

INSERT NOTE

Dear Dad: I took the money to keep from going to jail. You will hear from me when I can pay you back.

RODNEY.

Jo finishes reading note - looks up wild-eyed - the boy has left the country - the note says he took the money - she doesn't even bother to look in the safe - with the note in her hand, she rushes out after Rodney -

193

MEDIUM FULL

Jo runs out past camera -

194

EXT. STATION - medium shot

Jo runs in from station - stops and looks around - Rodney is gone - she is beside herself - doesn't know what to do - decides to go to Leo for help - runs out towards her horse -

195

FULL SCENE

Jo mounts and rides out heading for trail she and Leo took when they started out to look at his new ranch -

196

EXT. WINDOW - medium close

Heavies discovered. Jim still doesn't understand but the light is beginning to dawn on him - Leonard finishes explanation:

TITLE:

"IF THE MONKEY'S MISSED AN' THE KID'S FLEW THE COOP, WE GOT A PERFECT ALIBI, AIN'T WE?"

Jim sees the light and gazes at Leonard admiringly as he says:

196
Cont'd
TITLE:

"WHEN IT COMES TO HEADWORK, BOY, YOU'RE THERE!"

Leonard says to come on inside - they exit towards front door-

197

EXT. ROAD

Rodney rides into scene at a run - suddenly he pulls up sharp - he remembers that he left the note back in the station -

198

C U RODNEY

He starts fishing in his pockets for the note to see if he brought it with him - as he searches out in

INSERT

FLASH OF NOTE LYING ON TOP OF SAFE WHERE HE LEFT IT

He finishes search - realizes he has left it - makes gesture of disgust with himself - then starts to rein around to go back -

199

FULL SCENE

Boy reins around and rides back out of scene at a run -

200

INT. STATION - medium full

Heavies enter from camera - they glance around - Jim waits near center of room while Leonard goes upstage and looks into next room - he closes door and hurries across to safe - Jim also -

201

MEDIUM CLOSE AT SAFE

Leonard and Jim discovered - Leonard glances around - starts to open safe - it is not locked -

202

EXT. ROAD

Flash of boy through at a run -

203

INT. STATION - medium close at safe

Leonard rising with bills - he stops and runs through them hurriedly - is well pleased - grins at Jim - they exit, Leonard carrying bills -

204

EXT. STATION

Boy rides in and drops to ground - exits hurriedly towards entrance -

205	<p>EXT. STATION ENTRANCE - medium shot Boy enters as Leonard steps out of door into scene, shoving bills inside his shirt - he and boy bring up face to face - it is hard to tell which is more surprised - they stand staring at each other -</p>
206	<p>C U LEONARD AND BOY They stand staring at each other in doorway - Leonard is act of shoving bills into shirt - they are still in sight - the boy looks down at them - then realizing what is happening, he goes wild and unexpectedly lunges at Leonard's throat - the lunge carries both men inside the station -</p>
207	<p>INT. STATION - medium full Leonard staggers back into scene with boy hanging to him - Jim also in scene - Leonard gets his feet and swings boy around so Jim can get to him - Jim lifts gun and lifts it high to smack boy on the bean -</p>
208	<p>EXT TRAIL Flash of Jo through at a run -</p>
209	<p>INT. STATION Jim has hit the boy and latter is out - Leonard lets him slip to floor - feels his throat - then says "Let's beat it." They exit -</p>
210	<p>EXT. FULL Leonard and Jim into scene from house - they hurry to horses mount and ride away at a canter -</p>
211	<p>EXT. LEO'S RANCH - full scene Leo discovered upstage working on horse's hoof -</p>
212	<p>C U LEO He is trimming frog of hoof with knife - horse saddled ready to go - suddenly Leo turns and looks out past camera as he hears something coming - shows surprise - drops hoof and stares -</p>
213	<p>FULL SCENE Leo watching as Jo rides in from camera at a run with Bullet at her heels - she dismounts and runs to Leo -</p>
214	<p>MEDIUM CLOSE Jo runs in and starts talking excitedly to Leo about brother running away with the money - Leo much surprised - asks questions - Jo hands him Rodney's note - Leo reads quickly -</p>

214
Cont'd

looks up - Jo says:

TITLE:

"WE'VE GOT TO FIND HIM AND BRING HIM BACK -- BEFORE DAD FINDS OUT!"

Leo gets the idea - agrees - Jo runs out to horse - Leo turns to mount his own -

215

FULL SCENE

Leo and Jo mount and ride out past camera at a run - dog with them -

216

INT: STATION

Boy comes to - sits up with difficulty and starts trying to work his way back to consciousness -

217

EXT. MAIN ROAD AND RANCH ROAD

Heavies in at center - they swing into main road and on out at same gait - they want to get away, but they don't want to appear anxious -

218

INT. STATION

Boy shakes himself into something like consciousness - passes back of hand across his eyes - looks around room - suddenly remembers - sits up wild-eyed as things come back to him - then getting to his feet quickly, but with a show of effort, he hurries out of house -

219

EXT. STATION - medium

Boy enters from house - looks around - looks off and sees - rushes out to his horse -

220

EXT. SAME - full

Boy makes fast mount and races out of scene after heavies -

221

EXT. TRAIL

Flash of Leo and Jo through at a run -

222

EXT. ROAD

Heavies ride in - look back - see something - pull up and stare

223

EXT. MAIN AND RANCH ROAD - iris long shot

Boy discovered riding hard and just rounding into main road and coming toward camera - he fires a shot from rifle -

- 224 EXT. AT 223
Heavies looking back along road past camera - they show alarm - wheel and ride upstage at a run - when they get upstage some distance, they rein off into brush - boy in from camera at a run - and follows them carrying rifle
FADE OUT
- 225 EXT. TRAIL - full scene - FADE IN
Leo and Jo riding toward camera at a run - they get down stage - see something past camera and pull up - sit looking out at it -
- 226 C U LEO AND JO
They are looking out past camera - they see
- 227 TRAIL - iris shot
Rodney's horse riderless running down trail toward camera -
- 228 C U LEO AND JO
They get over they know the horse and are worried over the boy - start to ride out -
- 229 TRAIL
Boy's horse trotting down stage - Leo and Jo in from camera at a run - they pass horse and disappear around bend in trail -
- 230 EXT. TRAIL - medium shot
Boy lies in trail with rifle in one hand - Leonard stands looking down at him with back to camera - Jim mounted on horse upstage - Leonard looks up at Jim - then both hear Leo coming - Leonard turns and looks out past camera startled-
- 231 TRAIL
Leo, Jo and dog through at a run
- 232 MEDIUM CLOSE OF LEONARD
He is looking back along trail - is alarmed - turns and hurries out towards horse -
- 233 MEDIUM FULL
Leonard mounts - he and Jim ride out into brush -
- 234 FULL
Jim and Leonard have disappeared - Leo and Jo ride in - dismount and cross to boy in trail - Leo kneels over him -

235	<p>MEDIUM CLOSE OF LEO He bends over boy trying to see if he is alive - Jo in and waits anxiously to see what Leo discovers -</p>
236	<p>MEDIUM CLOSE OF BULLET He starts sniffing the ground - trails around smelling ground and eventually gets out of scene - idea is that he has picked up heavies' trail -</p>
237	<p>EXT. BRUSH - medium close of heavies They are on their horses watching out towards trail to see what Leo does -</p>
238	<p>EXT TRAIL Medium close of Leo and Jo Leo looks up from the boy and says:</p>
TITLE: 239	<p>"HE'S NOT HURT BAD -- BUT HE NEEDS ATTENTION QUICK!"</p> <p>with this he starts to lift the boy -</p>
239	<p>FULL Leo gets boy up in his arms and crosses to his horse - starts to mount with him - Jo also -</p>
240	<p>BRUSH Flash of heavies waiting and watching -</p>
241	<p>BRUSH Bullet through beating around in weeds trying to follow trail -</p>
242	<p>TRAIL - full Leo finishes mount - he and Jo ride up the trail - he carrying boy in his arms -</p>
243	<p>BRUSH - medium close of heavies They are watching Leo and Jo going - Jim worried - he looks to Leonard for the answer - Leonard thinks a moment - then he starts to grin and taking money from his shirt he passes it over to Jim and tells him to go and plant it - Jim doesn't understand -</p>
244	<p>BRUSH Flash of Bullet through smelling ground -</p>

245

BRUSH AS IN 245
Leonard still explaining - he finishes with:

TITLE:

"--- an' IF YOU LEAVE IT TO ME, WE'LL HAVE A PERFECT ALIBI!"

evidently Jim is for it now that he understands that Leonard has in mind - he grins and says:

TITLE:

"WHEN IT COMES TO HEADWORK, BOY -- YOU'RE THERE!"

Leonard tells him to go on and take care of his end of the game - Jim nods - both start to ride out in opposite directions -

246

MEDIUM FULL
Leonard and Jim ride out of scene - after they have left, Bullet runs in and stops - he doesn't know which one to follow -

247

MEDIUM CLOSE OF BULLET
He stands looking first one way then the other - in the end he decides to follow Jim - exits -

248

MEDIUM SHOT
Bullet exits following Jim
FADE OUT

249

EXT. RANGER STATION - full scene - FADE IN
Captain discovered riding toward station - he dismounts -

250

MEDIUM CLOSE
Captain is tying horse - hears someone coming - looks up in surprise - stands watching -

251

FULL
Captain watching as Leonard rides in at a run - he drops to ground and straight to captain -

252

MEDIUM CLOSE LEONARD AND CAPTAIN
Leonard much excited - captain curious as to what it means - Leonard indicates the station and says:

TITLE:

"YOU'RE SAFE'S BEEN LOOTED, CAP!"

Captain looks at him in amazement - then he says "Looted?" Leonard nods - he goes on:

TITLE:

"LON AN' ME CAUGHT HIM AT IT BUT WE DIDN'T RECOGNIZE HIM ON ACCOUNT O' THE MASK!"

253 C U CAPTAIN
He is excited and asks which way he went -

254 C U LEONARD
He points off and says:

TITLE: "HE GIVE US THE SLIP, BUT WE FOLLERED AN' I THINK WE
WOUNDED HIM!"

255 MEDIUM CLOSE BOTH
Captain turns as if to go inside @ Leonard stops him and
says:

TITLE: "IF WE HURRY WE CAN GET HIM - HE'S HIDIN' AT McGREGOR'S!"

256 C U CAPTAIN
He goes wild-eyed at this - stares out at Leonard - then
says "Let's go" and turns to mount -

257 MEDIUM FULL
Leonard and cap mount and ride out at a run -

258 EXT. HEAVIES' CACHE - medium full
Jim discovered on ground at base of tree - he has removed
the rock and is finishing burying the money -

259 MEDIUM CLOSE OF JIM
He finishes smoothing ground and lifting rock puts it in
place over plant - glances around - rises to exit -

260 BRUSH - medium close of Bullet
He has ears cocked and is watching out past camera -

261 CACHE - full scene
Jim mounts and rides out of scene - as he gets out, Bullet
enters and crosses to tree

262 MEDIUM CLOSE AT CACHE
Bullet enters and stops at rock - turns and looks out of
scene after Jim - FADE OUT

263 INT. LIVING ROOM OF LEO'S RANCH - full scene - FADE IN
Boy on couch - Jo and Leo bending over him talking to him -
basins and towels on chair near couch - other stuff to
indicate they have been doctoring him -

264 MEDIUM CLOSE OF GROUP
Leo and Jo listening as boy talks - he is explaining about
the robbery of the safe - when he finishes he settles back
to see how they will take it -

265 C U LEO
He eyes boy closely for a moment - then he pulls out note
Jo gave him and indicating it says:

TITLE: "IF YOU DIDN'T LOOT THE SAFE, HOW ABOUT THIS NOTE?"

266 C U BOY
He looks at note startled - then he looks out at Leo and
says:

TITLE: "I INTENDED TO, BUT WHEN IT CAME TO A SHOW-DOWN -- I COULDN'T!"

267 C U GROUP
Leo looks at boy a moment then says:

TITLE: "AND YOU SAY YOU DIDN'T SHOOT CRANE?"

The boy holds up on hand and swears solemnly that he didn't -

268 C U LEO
He looks steadily past camera at boy to see if he is lying -

269 C U BOY
He looks back at Leo without flinching -

270 C U BOTH
They look at each other for a moment - then Leo starts to smile
and says, "Darned if I don't believe you!" - with this he
puts out his hand which the boy takes eagerly - suddenly
both look out at Jo -

271 MEDIUM CLOSE OF GROUP
Jo has got to her feet and is looking out towards window -
she is excited - turns to others and says men are coming -
Leo rises and looks - they see

272 EXT. YARD - iris shot shooting from house
Captain and heavies discovered toward house -

273 INT. LIVING ROOM - medium close of group
Leo and Jo turn and look at each other - wide-eyed - she
guesses what is the trouble - she guesses wrong, but it is
enough to waken them to their situation - she says:

TITLE: "THEY'VE TOLD DAD ABOUT THE GUN -- AND HE'S COME TO ARREST
RODNEY!"

Leo takes it hard - Rodney also

274 EXT. RANCH YARD
Captain and heavies ride in and dismount -

275 INT. LIVING ROOM - medium close of group
All paralyzed - don't know what to do - Jo turns to Leo and
says:

TITLE: "THEY MUSTN'T FIND HIM HERE -- NOR ME!"

276 C U LEO
He takes this - then a look of determination crosses his
face - he says:

TITLE: "THEY WON'T!"

277 MEDIUM SHOT
As Leo finishes line, he starts across toward kitchen, his
hand automatically dropping to his gun - Jo stops him in
alarm - and asks what he is going to do - he looks at her
and says "Stop them" - she stops him as he starts again and
says pleadingly:

TITLE: "DON'T MAKE THINGS WORSE! HE IS MY FATHER!"

278 C U LEO AND JO
He is stumped - he can't let the men in for one reason and
he can't keep them out for another - he stands there stuck -
both turn their eyes toward kitchen -

279 EXT. KITCHEN DOOR
Father and heavies discovered - father is knocking -

280 C U LEO AND JO
They hear - Leo has to act - Jo turns to him appealingly -
he decides on a course - starts to unbuckle his gun -

- 281 MEDIUM FULL
Leo takes off gun belt and lays it on the table - unarmed he crosses to kitchen - Jo makes a little move after him - then stops - she has nothing to suggest that will help -
- 282 INTERIOR OF KITCHEN - medium full
Leo enters from living room - closes door - he turns to cross to outer door when it suddenly opens and Captain steps inside with heavies back of him - Leo stops abruptly and stares - they also stand looking at him - father glances around the room - then steps over to Leo - heavies sidle in and stand waiting - father stops in front of Leo and they regard each other coldly -
- 283 C U LEO AND FATHER
After a moment father says:
TITLE: "I UNDERSTAND THERE'S A CRIMINAL IN THIS HOUSE."
Leo looks at him and nods & he says:
TITLE: "AS A MATTER OF FACT THERE'S TWO!"
- 284 INT. LIVING ROOM - c u Jo and boy
She is seated on couch beside him - her hand in his - as they hear Leo's words, the boy starts up and grabs Jo's arm wildly - it sounds as if Leo is betraying him - Jo wide-eyed -
- 285 INT. KITCHEN - C U Leo and Captain
Leo goes on with his line and says:
TITLE: "YOU BROUGHT 'EM IN WITH YOU!"
As he finishes the line he looks deliberately out at heavies - captain doesn't understand and follows the look -
- 286 MEDIUM CLOSE OF HEAVIES
For a second they don't get it - look at each other puzzled - then it percolates and Leonard springs forward with an oath as if to mix things - Jim following
- 287 MEDIUM FULL
Leonard and Jim start as if to manhandle Leo, who stands his ground - Captain steps between heavies and Leo and says with a show of authority that he will handle things his way - heavies subside sullenly - captain turns back to Leo -

288 C U LEO AND FATHER
 Father looks upstage toward living room and asks:

TITLE: "WHO IS IN THAT ROOM?"

without turning his head, Leo replies:

TITLE: "A FRIEND OF MINE WHO IS NO CRIMINAL!"

Father smiles sarcastically - then quickly turns and starts toward the door - Leo makes a break after him and getting ahead of him stands with back to door barring his passage -

289 MEDIUM CLOSE AT DOOR
 Leo enters and swings facing room in time to block father's way - father stops and glares at him - father motions him to step aside - Leo shakes his head stubbornly and says he can't go in -

290 LIVING ROOM
 Jo and boy staring wild-eyed -

291 MEDIUM CLOSE AT KITCHEN DOOR
 Leo and father as before @ Leo says:

TITLE: "FOR YOUR OWN SAKE YOU MUSTN'T GO IN!"

292 C U FATHER
 His eyes narrow and he says:

TITLE: "THE LAW GOES WHERE IT PLEASES -- WHEN IT PLEASES!"

293 C U LEO
 He is just as determined as father and replies:

TITLE: "NOT IN MY HOUSE -- WITHOUT A WARRANT!"

294 C U BOTH
 Father starts forward ignoring Leo's stand - Leo backs it up by reaching out suddenly, grabbing captain, spinning him around and slamming him back out of scene -

295 MEDIUM CLOSE OF FATHER
 He staggers into scene - gets his balance - he is wild - drops his hand to his gun and starts back almost rushing -

296

MEDIUM FULL

Leo as before waiting to meet the shock - father rushing towards him - as he gets within a step of Leo, the door opens back of Leo and Jo appears - the sight of her is such a surprise to the father that he stops, staring - all hold it - paralyzed - Jo says nothing, but merely eyes father coldly -

297

C U FATHER

He is looking past camera towards Jo - outraged - cold angry - then he starts slowly forward his whole attitude one of menace -

298

MEDIUM SHOT

Father passes Leo and advances on Jo who backs away from him alarmed at his anger - he follows her into living room -

299

LIVING ROOM

Father backs Jo into scene - she backs into table and has to stop - she is staring at him fascinated - he steps in front of her Leo steps in and stops back of him - he doesn't know what to do - starts talking trying to explain - father doesn't even look at Leo - keeps his eyes fixed on Jo -

300

C U JO AND FATHER

He looks at her coldly - then he says:

TITLE:

"THERE IS ONLY ONE WAY THIS CAN BE SETTLED WITH HONOR!"

301

C U LEO, JO AND FATHER

As father finishes line, he reaches to table back of Jo and snatches Leo's gun up - he whirls and starts to shove it into Leo's hand - Leo sees the object of the move - he puts hands behind him - father stops staring - Leo says:

TITLE:

"I LEFT THAT GUN OFF SO I WOULDN'T BE TEMPTED TO USE IT!"

father smiles almost fiendishly and says:

TITLE:

"HAVE IT YOUR OWN WAY!"

as he finishes he tosses gun aside and draws his own - Leo stands - Jo grabs father's arm -

302

C U BOY

He rises on elbow and putting up a hand and yells at father -

303 C U LEO, JO AND FATHER
 Father about to drop shot at Leo - stops with gun in air at sound of his boy's voice and stands paralyzed - then he turns and stares out at boy -

304 C U BOY
 He speaks to father out of scene:-

TITLE: "IT'S ALL RIGHT, DAD! SHE CAME HERE TO NURSE ME!"

305 C U LEO, JO AND FATHER
 All looking out towards boy - father realizes that this must be the thief Leo is hiding - he says numbly:

TITLE: "THE CRIMINAL I WAS HUNTING!"

306 FULL SCENE
 Father finishes line - the thought nearly breaks him up - he stares - then crosses quickly to couch and stands looking down at the boy -

307 MEDIUM CLOSE AT COUCH
 Father looking down at son who returns look appealingly - father stiffens - lifts his head and closes his eyes, as if in pain - then as if repeating a catechism he says, more to himself than to anyone present:

TITLE: "WHOEVER IT IS, HONOR LEAVES A MAN NO CHOICE BUT TO -- MAKE THE ARREST!"

The boy starts at this - father opens his eyes - looks out and orders heavies to come in and carry the boy -

308 MEDIUM FULL
 Heavies glance at each other - then cross to couch -

309 C U AT COUCH
 Father in - heavies enter and start to take up boy who makes an appeal to father - he turns a deaf ear - tells heavies to pick him up - they start to obey -

310 C U LEO AND JO
 They are looking at scene - Jo turns frantically to Leo to do something to stop this - he looks at her - then with blazing eyes he rushes out of scene towards couch -

211 MEDIUM CLOSE AT COUCH
 Heavies about to lift up boy - Leo rushes in - pushes them aside and whirls on father with eyes flashing -

312 C U LEO AND FATHER
Leo whirls on father and says furiously:

TITLE: "YOU AND YOUR TALK OF HONOR! YOU MAKE ME SICK!"

Father stiffens and glares - Leo goes on - he says:

TITLE: "DOESN'T YOUR HEART TELL YOU THAT BOY IS STRAIGHT!"

313 C U GROUP
Father replies, after a moment's thought:

TITLE: "WHAT MY HEART SAYS DON'T COUNT! I WANT PROOF!"

As he finishes he tells the heavies to go on with their work - they bend over boy -

314 EXT HOUSE
Dog runs in with package in his mouth - he runs into house -

315 INT. LIVING ROOM - full
Heavies are just lifting boy from couch as dog runs in - Leo turns and dog jumps up into his arms -

316 C U LEO WITH DOG
He looks at package curiously - takes it from dog - looks at it - it is wrapped in neckerchief - Leo puts down dog and starts to unwrap it -

317 MEDIUM CLOSE OF FATHER AND HEAVIES
Father watching curiously - heavies getting nervous - they look at each other and show symptoms of weakening - look back out at Leo -

318 C U LEO
He finishes unwrapping package and looks at contents - he starts in surprise at what he sees - turns with a smile and speaks to father - he says:

TITLE: "WHO EVER ROBBED YOU ALSO SHOT CRANE!"

319 C U LEO AND FATHER
Leo finishes line and holds out stuff for father to look - he looks rather dumbfounded - if his son did the one, he also did the other -

INSERT C U MAN'S HANDS - HANDKERCHIEF IN ONE OF THEM - BILLS IN ONE HAND AND A POKE IN THE OTHER ON WHICH IS PRINTED "A. CRANE"

320. MEDIUM SHOT OF GROUP
 Father looks up at Leo who is regarding him with a little grin - Leo suddenly points straight at heavies and says:

TITLE: "AND THERE'S THE MEN THAT YOU'RE AFTER!"

The heavies stare - then both step forward angrily and straight to Leo - Leonard is hardly in position when he says emphatically:

TITLE: "YOU CAN'T PROVE THAT! WE'VE GOT A PERFECT ALIBI!"

321 C U LEO, HEAVIES AND FATHER
 Leo grins at heavies and says: "Can't I?" - with this he gets handkerchief and holds it for captain to look as he says: "Do you recognize that?" - father bends to look at initials in corner - heavies start in surprise - they also bend closer to look - father looks up at Leo - things are happening too fast for him -

322 C U LEONARD AND JIM
 They register they know they are lost - they glance at each other and then Leonard suddenly lunges out of scene towards captain -

323 MEDIUM CLOSE OF GROUP
 Leonard knocks father back out of scene - Leo grapples with him and Jim lifts a gun to crack Leo - as the gun starts down out to

324 C U JO
 She covers her eyes horrified -

325 MEDIUM FULL
 Captain on floor - Leo dropping from Jim's blow - heavies break and run - Jo runs across to Leo -

326 EXT. HOUSE
 Heavies out - they run to their horses - mount and race out of scene - as they get out, Bullet runs in from house and follows -

327 INT. LIVING ROOM
 Leo gets to his feet - is rather dazed but not too much for what is to follow - he looks around - then runs out of room - father also coming to -

328	EXT. ROAD Heavies through -
329	YARD Leo runs in from house - makes fast mount and races out after heavies -
330	ROAD Heavies through -
331	TRAIL Bullet through
332	ROAD Leo Through -
333	YARD Captain out - mounts and rides away - Jo follows on horse -
334	ROAD Heavies through -
335	BRUSH AT TOP OF BLUFF Bullet in and stops at edge of brush -
336	C U BULLET He stands on edge of bluff looking back along road -
337	ROAD Heavies coming toward camera
338	C U AT BLUFF Bullet watching - he jumps -
339	ROAD AT BLUFF Bullet jumps closest heavy - bull dogs him from horse -
340	C U ON GROUND Heavy and dog drop into scene - start scrimmage -
341	FULL SCENE Other heavy stops and rides back to help friend - dismounts and starts circling around to get a swing at the dog -

342 ROAD
Leo through at run -

343 ROAD AT FIGHT - medium close
Heavy knocks dog down with club - other heavy feels throat -
they hear Leo coming - both hurry towards horses -

344 FULL
Heavies about to mount as Leo rides in - he leaps from horse
and smacks heavy down as he hits the ground - fight starts -

345 ROAD
Father through

346 ROAD - scene of fight
to ad lib
356

357 ROAD
Leo puts finishing touches to heavies and gets them under
control - looks up as father rides in -

358 FULL SCENE
Father dismounts and steps over to Leo - Leo has heavies
by the scruff of the neck - one in each hand - father starts
to shake hands -

359 MEDIUM CLOSE OF LEO AND HEAVIES
He has one in each hand by the scruff of the neck - captain
enters and starts to say something to Leo trying to square
up - Leo says nothing and does not wait for him to finish but
puts one heavy in each of the captain's hands - then he rushes
out leaving captain staring after him blankly - then turning
to heavies he starts to hand-cuff them - the fight is all
gone out of them -

360 MEDIUM CLOSE AT DOG
He is lying where heavy knocked him - Leo enters - he stops
and looks down at the dog, then he kneels beside him and
picks him up tenderly - starts to fuss over him -

361 C U CAPTAIN AND HEAVIES
He is finishing hand-cuffing them - Jim looks around sourly
at Leonard and says sarcastically -

TITLE: "WHEN IT COMES TO HEADWORK, WHAT A FINE FIXER YOU ARE!"

Leonard makes a disgusted face and says nothing - captain herds
them out on way to their horses -

362	MEDIUM CLOSE OF LEO AND DOG He is working over him -
363	MEDIUM FULL Leo with dog + Jo rides in and dismounts - runs to Leo - bends down over Bullet -
364	MEDIUM CLOSE OF THE THREE Leo and Jo and gloomy over Bullet - Look as if they are about to cry - all of a sudden Bullet comes to and squirms out of Leo's arms and starts to jump around - Leo and Jo delighted - they rise playing with dog - look up -
365	FULL SCENE Father rides into scene with heavies - stops beside Leo and girl -
366	MEDIUM CLOSE OF GROUP Father looks down at Leo and says:
TITLE:	"I RECKON YOU'D BETTER REPORT FOR DUTY AGAIN IN THE MORNIN'."
367	C U LEO AND JO They are looking up at father - Leo says soberly with a shake of the head -
TITLE:	"I'VE GOT MORE IMPORTANT THINGS TO DO IN THE MORNIN'."
368	MEDIUM CLOSE OF GROUP Father surprised - Leo continues:
TITLE:	"FIRST OFF I'VE GOT TO GET MARRIED -- BEFORE YOU CHANGE YOUR MIND ABOUT MY HONOR!"
	Father laughs - then sober as he looks at heavies - he herds them on their way - Leo turns to Jo -
369	C U LEO AND JO He turns to her and asks a question - she says "All right" - clinch and FADE OUT

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